



Dear friends of Festival della Mente, thank you. On the Festival's 10th anniversary, we wish to express our gratitude to you all for the unforgettable editions spent together. Like all good things, these ten years have passed fast. The memories of past editions make up a snapshot of our country the way we would like it to be always: a country full of people who are keen on listening and reflecting, of thinkers and intellectuals who enjoy the challenge of discussing things in depth and share an interest in the common good. The Festival has shown that Italy has a lively, strong culture not based on the narcissism of loud statements or impressive figures but on quality, on real excellence, on openness to dialogue, on the desire to know and share – in one word, to improve. This is the goal that guided us in these first ten years, and we have worked to achieve it together with the many people who flocked to Sarzana from distant places, as well as with the more than five hundred speakers who helped make the Festival della Mente one of the most popular cultural events in Italy. Popular even among youngsters – more than four thousand of them – who offered their volunteer work for the Festival and thus became part of its audience and its ambassadors as well. We hope that the memories they hold of the Festival's events will encourage them to better understand reality. All of us together are proof that Italy is different from what many think – a country not so inclined to exhibitionism as to work hard and to appreciate the nourishment of culture. This year we have once again tried our best to build an original, stimulating program, beginning with the quality of our speakers, some of whom will be back again on this 10th anniversary. We hope to build on the dialogue established in 2004 between speakers and audience and make it an ever-renewed opportunity for encounter. So once again, dear friends, thank you from Giulia Cogoli, the Festival's director for ten years, and from the Fondazione Cassa di Risparmio of La Spezia and from the City of Sarzana, that have offered the Festival their unwavering support in spite of all the difficulties due to the economic crisis. Together, we have created a small but bright spark of the future.

FESTIVAL DELLA MENTE – 10th EDITION 2013 PROGRAM

Friday, August 30_5:30p.m._piazza Matteotti_free admission

Opening Ceremony

Giulia Cogoli, *Designer and director, Festival della Mente*

Alessio Cavarra, *Mayor of Sarzana*

Matteo Melley, *President, Fondazione Cassa di Risparmio of La Spezia*

1

Friday, August 30_5:45p.m._piazza Matteotti_free admission

Guido Rossi

Ideas and their responsibility in good and evil

In the history of mankind, and in recent history more than ever, the responsibility for positive or negative, happy or tragic events in the life of persons and communities rests

with ideas. Paradoxically, good and evil are caused by ideas themselves, rather than by the pursuit of vested interests that masks them in politics, in the economy and in the vast realm of social organizations. One need only consider the idea of freedom, the propelling force of man's dignity in communal life, to see how its application was shifted to neo-liberalism to cause the severe economic and social crisis underway. Or one could consider the idea of equality and see how it has been used by totalitarian regimes to create unbearable inequality. Other ideas, such as the market, austerity, transparency, as well as certain ideas that our incredible technological development tends to make seemingly sound from a scientific standpoint – but are really ambiguous and unstable though based upon algorithms, on mathematics or even on physics – now appear as a dangerous source of instability. Ideas often breed fear only to justify a state of emergency that threatens the foundations of democracy. For all these reasons, ideas should be scrutinized through the lens of non-ontological, consequentialist ethics, so that their validity and acceptability is determined on the basis of their potential consequences in the globalized world. And such consequences can be accurately assessed by insisting on internationalizing fundamental human rights without which societies could not survive. Today, even the 18th century historian G.B. Vico would recognize in those rights the common sense inherent in the faculty of *ingenium*, which is proper to all mankind and to its natural inclination to justice.

Guido Rossi is an Italian jurist. He has taught at the universities of Trieste, Venice, Pavia and Milan. He has been president of the National Prevention and Social Defense Center and of the U.N. International Scientific and Professional Advisory Council. He was president of CONSOB (Italy's Securities and Exchange Commission) from 1981 to 1982, and he was a Senator in the 10th legislature. He was a member of the EU Commission's Group of High Level Company Law Experts in 2001. An opinionist for *Il Sole-24 ore*, he has published a number of studies on enterprises, markets, and antitrust legislation, and his books include: *Il ratto delle sabine* (2000), *Il conflitto epidemico* (2003), *Il gioco delle regole* (2006), *Il mercato d'azzardo* (2008), *Possibilità economiche per i nostri nipoti?* (with J.M. Keynes, 2009) per Adelphi; *Capitalismo opaco* (Laterza, 2005); *Perché filosofia* (Editrice San Raffaele, 2008); *I comandamenti. Non rubare* (with P. Prodi, il Mulino, 2010); *Quei maniaci chiamati collezionisti* (with P.L. Pizzi, Archinto, 2010).

2

Friday, August 30_7p.m._sala Canale Lunense_admission €3.50

Paolo Giordano

Crossing the shadow line

Adolescence is thought to be the most complex and painful stage in human growth. But then we encounter a subsequent stage of life—perhaps an extension of adolescence itself—and we realize that we have not yet fully distanced ourselves from a certain idea of ourselves as youngsters, as children, as innocents. “This is the period of life in which such moments [...] are likely to come. [...] the moments of boredom, of weariness, of dissatisfaction. Rash moments. I mean moments when the still young are inclined to commit rash actions, such as getting married suddenly or else throwing up a job for no reason”. This is how Conrad describes the crossing of “the shadow line”, the turbulent entry into “the second youth”. Fiction has often dealt with this culminating stage of formation when we have to rationalize who we are, and at the same time detach ourselves from the place we come from.

Paolo Giordano was born in 1982 in Turin where he obtained his degree and then his Ph.D. in Physics. With his first novel *The Solitude of Prime Numbers* (Mondadori, 2008), an international bestseller translated in more than forty languages, he won a number of literary awards including the Premio Strega, the Campiello Opera Prima award, the Merck Serono award for scientific literature, and the Alassio Centolibri award. In 2010, Saverio Costanzo directed a film based on his novel, starring Luca Marinelli and Alba Rohrwacher as the two leading characters, Mattia and Alice. Giordano is a frequent contributor to *Il*

Corriere della Sera and has published a long report from Afghanistan in Vanity Fair. His latest novel, *Il corpo umano-The Human Body* (Mondadori, 2012), is set in the Gulistan district of Afghanistan and focuses on the experience of coming of age in a war-torn country.

3

Friday, August 30_7:15p.m._Chiostro di San Francesco_admission €3.50

Alessandra Lemma

The body as a canvas: depicting/defacing the body

We all have a story to tell but do not always choose to do so. However there is a story that we cannot avoid telling: it is the story inevitably told by our bodies. Drawing on her clinical and research work, but also on cinema, fiction and art, Alessandra Lemma explains that the decision to change one's body by various means—piercing, tattoos, plastic surgery or others—can be understood as self-assertive rather than self-destructive. Can the psychoanalytical perspective understand those people for whom the manipulation of the body is a physical need? In spite of the pain caused by modification procedures, the anxiety over one's appearance, the psychological role of plastic surgery, of tattooing, of scarification, the bodily dysmorphic disorder are increasingly recurrent in this society of appearance and of bodiliness.

Alessandra Lemma is a psychoanalyst. She is a member of the British Psychoanalytical Society and works as a consultant in clinical psychology. She is *visiting professor* at the Psychoanalysis Unit of the University College London and at Essex University. She is director of the Psychological Therapies Development Unit at the Tavistock and Portman NHS Foundation Trust, and of the clinic of the Psychological Interventions Research Centre at University College London. She is also General editor of the series “The New Library of Psychoanalysis” and Regional editor of the *International Journal of Psychoanalysis*. Her clinical and research interests focus around disorders of the body image (with particular regard for dysmorphophobia), transsexuality, trauma and development in adolescents. Her books include: *Sotto la pelle* [“Under the skin”] (2011), and *Terapia dinamica interpersonale breve* [“Brief Dynamic Interpersonal Therapy”](with M. Target, P. Fonagy, 2012), both published by Raffaello Cortina Editore.

4

Friday, August 30_7:30p.m._spalti Fortezza Firmafede_admission €3.50

Piergiorgio Odifreddi

What will change our future. Artificial man

Robotics is about building machines that simulate man's physical activities. Daedalus did that when he tried to make himself wings to fly, Homer did that when he imagined the lame Hephaestus working in his forge with the help of metal automata. More recent examples are Fritz Lang's “Metropolis” and robots working on assembly lines. A complementary endeavor to robotics is artificial intelligence, which is about simulating man's intellectual activity. Here, too, the mythology dates far back in time: from 18th-century chess-playing machines to HAL, the computer in S. Kubrick's “2001: A Space Odyssey”. Robotics and artificial intelligence converge into the novel by Philip K. Dick that inspired “Blade Runner”. By now, the androids in our imagination are hard to distinguish physically and intellectually from human beings. But what are really the potential and the limits of artificial man?

Piergiorgio Odifreddi studied Mathematics in Italy, then in the USA and in the USSR. He taught Logics at the University of Turin and at Cornell University. He writes regularly for *l'Espresso*, *Le Scienze* e *la Repubblica* as well as for the Italian radio and television. In 1998, UMI-Italy's Mathematicians' Association awarded him the Premio Galileo. Among his books: *Il Vangelo secondo la Scienza. Le religioni alla prova del nove* (Einaudi, 1999); *C'era una volta un paradosso* (Einaudi, 2001); *Il*

diavolo in cattedra (Einaudi, 2003); *La scienza espresso* (Einaudi, 2006); *Penna, pennello e bacchetta* (Laterza, 2005); Longanesi: *Il matematico impertinente* (Longanesi, 2005); *Incontri con menti straordinarie* (Longanesi, 2006); *Perché non possiamo essere cristiani (e meno che mai cattolici)* (Longanesi, 2007); *Il matematico impenitente* (Longanesi, 2008); *La Via Lattea, with Sergio Valzania* (Longanesi, 2008); *In principio era Darwin* (Longanesi, 2009); *Il club dei matematici solitari* (Mondadori, 2009). *C'è spazio per tutti* (2010), *Una via di fuga* (2011), *Abbasso Euclide* (2013), una trilogia di storia della geometria edita da Mondadori; *Come stanno le cose* (Rizzoli, August 2013).

5

Friday, August 30_9:30p.m._Chiostro di San Francesco_admission €7

Sandro Lombardi reads Marcel Proust

Swann's Way

Swann's Way, the first volume of Marcel Proust's *Remembrance of Things Past*, one of the masterpieces of contemporary fiction, was published exactly one hundred years ago, in November 1913. Proust, who had to pay the publishing expenses, did not live to see all seven books in print.

This reading by Sandro Lombardi is not only a tribute to Proust's literary genius, but hopes to give the audience the pleasure of hearing again, or rediscovering, some of the writer's most memorable pages, starting from its famous opening paragraph, "For a long time, I used to go to bed early", where the author announces that his great novel is completely focused upon the recollection of the past which is our way of being aware of our own existence.

Sandro Lombardi is an Italian stage actor and author. He began his career in the 1970's. Under the direction of Federico Tiezzi, he interpreted the works of an impressive number of playwrights, ranging from Aristophanes to Beckett, from Thomas Bernhard to Brecht, from Chekhov to D'Annunzio, from Mario Luzi to Alessandro Manzoni, from Müller to Pasolini to Pirandello. His performances based on the works of Giovanni Testori have greatly contributed to the fame of that great Italian author. He has been awarded the Ubu Prize four times for best male actor. He has recorded on CD P.P. Pasolini's poems and Dante's *Inferno* for Garzanti publishers, four of Testori's monologues for ERI (RAI's publishing house) and K. Kressman Taylor's *Address Unknown* for Full Color Sound. His latest performances were based on E.M. Forster's *A Passage to India* (2008) and on Proust's *Un amour de Swann* (2012). In 2004, Garzanti published his book *Gli anni felici. Realtà e memoria nel lavoro dell'attore* that won the Bagutta Opera Prima award. His first novel, *Le mani sull'amore*, was published by Feltrinelli in 2009.

6

Friday, August 30_9:30p.m._piazza d'armi Fortezza Firmafede_admission €7

Ramin Bahrami

Italian Journey: Grand Tour with Bach and Scarlatti

A journey in the form of a concert into the surprises and the wonders of Italian 18th-century music, seen through the eyes of the greatest composer of all time, Johann Sebastian Bach, and of his bizarre, brilliant and extroverted Neapolitan colleague, Domenico Scarlatti. In this concert, Ramin Bahrami, one of the world's leading interpreters of Bach, establishes a dialogue between these two vastly different personalities: the impulsive Bach, full of conflicting emotions, and the ingenious Scarlatti, greatly appreciated by the Spanish court. A musical "Grand Tour" into arias, sonatas and suites mixing the sacred and the profane, the sober and the extravagant, the art of composition as science and as sheer pleasure.

Ramin Bahrami was born in Tehran and studied music at the Conservatory of Milan and the Academy in Imola. He has devoted his career to the study and the interpretation of

Bach's monumental work. He has performed in the world's leading concert halls and festivals, alone or together with such performers as Maurizio Pollini, Grigory Sokolov, Daniel Barenboim, Jean-Yves Thibaudet, Evgeny Kissin and Mario Brunello. He has created the World Bach-Fest and is now its president. He has an exclusive recording contract with Decca-Universal. However, his performance of the *Goldberg Variations* and of the *Art of the Fugue* is included in Deutsche Grammophon's Bach Collection (2011) alongside with other Bach performances by Karl Richter and Wilhelm Kempff among others. The recent recordings of his concerts Riccardo Chailly and of his performance of Bach's *English Suites* were included in Nielsen's Top Ten list. Ramin Bahrami has authored the book *Come Bach mi ha salvato la vita* ["How Bach saved my life"], published by Mondadori in 2012.

7

Friday, August 30_11:15p.m._piazza Matteotti_admission €3.50

Alessandro Barbero

Incredible Middle Ages: the Terror of the Year 1000

Fears of the year 1000 fascinated the Romantics. In the 19th century, the great French historian Michelet—and the Italian poet Carducci—wrote stunning accounts of the anguish of crowds awaiting the end of the world and their tears of relief when they saw that life went on after all. When historians realized that Europe experienced its decisive turning point just around that time, leaving behind the stagnation of the Dark Ages to give rise of the extraordinary civilization of the Early Middle Ages, it seemed natural to connect that recovery to the beneficial psychological shock at the failed prediction. But did people in the year 999 really know what year they lived in? Had the man who signed a 25-year lease on a house in 999 never heard about the end of the world?

Alessandro Barbero has obtained a B.A. in Humanities, then a Masters Degree from the Scuola Normale Superiore at Pisa. He is Professor of Medieval History at the University of East Piedmont at Vercelli. He contributes to *La Stampa* and to RAI's TV show *Superquark*. Barbero has written novels and a number of essays in medieval history. In 1995 he published his first historical novel, *Bella vita e guerre altrui di Mr. Pyle gentiluomo* (Mondadori, 1995) that won him the *Premio Strega* in 1996. Among his publications are: *Storia del Piemonte* (Einaudi, 2008), *9 agosto 378. Il giorno dei barbari* (2005), *La battaglia. Storia di Waterloo* (2007), *Barbari. Immigrati, profughi, deportati nell'impero romano* (2006), *Benedette guerre. Crociate e jihad* («i Libri del Festival della Mente», 2009), *Lepanto. La battaglia dei tre imperi* (2010), *I prigionieri dei Savoia. La vera storia della congiura di Fenestrelle* (2012) all published by Editori Laterza; *Gli occhi di Venezia* (Mondadori, 2011); *Il divano di Istanbul* (Sellerio, 2011); *Dietro le quinte della Storia. La vita quotidiana attraverso il tempo* (with P. Angela, Rizzoli, 2012). For the series «i Libri del Festival della Mente» is about to be published: *Donne, madonne, mercanti e cavalieri. Sei storie medievali* (Editori Laterza, August 2013).

8

Saturday, August 31_10a.m._sala delle Capriate, Fortezza Firmafede_admission €7

Cristina Baldacci, Andrea Pinotti

approfonditaMente

Archives in art: a new contemporary genre?

Call it an "archival drive", call it "archive mania": the individual and collective need to accumulate, collect, classify things in an order, with the goal of preserving and handing down memories and knowledge or to make room for new ideas is more alive than ever, especially among artists. These avid creators and consumers of images were among the first to understand that new archival technologies would create endless possibilities and raise dizzying doubts regarding our ability to remember. In contemporary art, this drive represents not so much a theme or a metaphor as a new genre that helps rethink

traditional forms of cataloging: map-atlas, cyberspace, index-list, *Wunderkammer*, database. This is shown by a few great exhibitions, such as *Atlas* at Madrid's Reina Sofia Museum (2011), dOCUMENTA in Kassel (2012), and this year's Venice Biennale (duration: approx. 120').

Cristina Baldacci is an art historian and contemporary art critic. She works with the University of Milan and the IUAV university in Venice, where she obtained her Ph.D. with a dissertation on archives as a form and a strategy of art. She has taught at the Catholic University and the Polytechnic of Milan. She is a frequent contributor to *Art e Dossier*. She has co-edited the books *Quando è scultura* (et al., 2010) and *Arte del corpo* (Giunti, 2012). Her interview with the artistic director of the 55th Venice Biennale is about to be published by Skira.

Andrea Pinotti is Associate Professor of Aesthetics at Milan University and directs the 2010-2016 program *Monument Nonument* for Paris' Collège International de Philosophie. He is an expert of image theories and of the relation between aesthetics and the history of visual arts, particularly in the German speaking world. His recent books include: *Estetica della pittura* (Il Mulino, 2007); *Il rovescio dell'immagine* (Tre Lune Edizioni, 2010); *Empatia* (Laterza, 2011).

9

Saturday, August 31_10a.m._cinema Moderno_admission €7

Nicola Gardini

approfonditaMente

The gap

A lecture on things untold: omissions, reductions, abbreviations, contractions, erasures, abridgments, cuts, lacunae of various natures and scopes. Not a discussion of linguistics or or neurosciences – although this realm of knowledge arose from the investigation of deficits – but of fiction, a “literature of the gap”: thus far, no-one had ever done this. From Homer to Primo Levi, from Dante to Virginia Woolf, fiction is not only made up of words and affirmations but also of silences – and these silences speak. The gap, the lacuna, just because it is characterized by an omission, leads the reader to presuppose the existence of what does not appear, and therefore to lend verbal invention the status of truth. Thus the lacuna generates an esthetic experience in which the trauma of subtraction is compensated for by the more or less conscious ritual of integration and restoration (duration: approx. 120').

Nicola Gardini teaches Italian Literature at Oxford University and is *fellow* of Keble College. He has written a number of essays, articles, poems and works of fiction. He has translated into Italian works by W.H. Auden (*Un altro tempo*, Adelphi, 1997), C. Simic (*Club Midnight*, Adelphi, 2008), E. Dickinson (*Buongiorno notte*, Crocetti, 2001), M. Aurelio (*Colloqui con sé stesso*, Medusa, 2005), V. Woolf (*Sulla malattia*, Bollati Boringhieri, 2006), T. Hughes (*Poesie*, i Meridiani Mondadori, 2008). His recent books include the essays *Rinascimento* (2010), *Per una biblioteca indispensabile* (2011) published by Einaudi; the book of verse *Le parti dell'amore* (sedizioni, 2010); the novels *I baroni* (Feltrinelli, 2009); *Lo sconosciuto* (BEAT, 2012). He was awarded the 2012 Viareggio-Rèpaci literary prize for *Le parole perdute di Amelia Lynd* (Feltrinelli, 2012), “an invitation to vigorously seek the kernel of truth which, as Leopardi taught, is to be found in words”.

10

Saturday, August 31_10:30a.m._ Chiostrò di San Francesco_admission €3.50

Jonathan Coe, Massimo Cirri

Sense of humour: a lifestyle

Laughter is a force that does not divide people but unites them. First and foremost, it is something that comforts us and helps create intimacy with other human beings. Jonathan Coe “grew up in a culture of irony. A culture where people never said exactly what was on

their minds, but always hid their real intentions behind a layer of double meaning. It's a quintessentially British way of talking, thinking and writing, which is central to our humour, our politics, our family life and our literature. Sometimes I wish I could escape from it but I have to recognise that I am a product of irony, and it has inspired and informed all of my novels". What writer Jonathan Coe has in common with psychologist Massimo Cirri is the use of irony as a form of denunciation and a stimulus to reflection. A dialogue on sense of humour as a tool to analyze and interpret the world.

Jonathan Coe studied in Cambridge and at the University of Warwick. Considered one of Great Britain's leading fiction writers, he has written three biographies (H. Bogart, J. Stewart and B.S. Johnson), two children's books (*La storia di Gulliver raccontata da Jonathan Coe*, L'Espresso, 2011; *Lo specchio dei desideri*, Feltrinelli, 2012) and a number of novels, including *The rain before it falls*, *The terrible privacy of Maxwell Sim* and others, all published in Italian by Feltrinelli. His latest book, *Expo 58*, will be published by the same press in August 2013.

Massimo Cirri, a psychologist and a journalist, works in the mental division of the Italian National health service. He has been a TV author, he has created the *RadioIncontri* held at Riva del Garda, and since 1997 he has written texts and has presented *Caterpillar*, a Radio 2 show. He has written for theater with Lella Costa, and has been a contributor to *Diario*, *Linus*, *Smemoranda*, *Tango* and *Playboy*. His books include: *Dialogo sullo -Spr+eco* (with A. Segrè, Promo Music, 2010); *A colloquio* (2009) and *Il tempo senza lavoro* (2013), all published by Feltrinelli.

11

Saturday, August 31_11:30a.m._teatro degli Impavidi_admission €3.50

Carlo Freccero

Has TV killed creativity and culture?

In our society, where industrial production and consumption are the only recognized values, there is no more room nor attention for cultural capital. But this has been replaced by a new notion: intellectual capital. In the era of the immaterial, creativity is increasingly identified as the source of wealth. Neurosciences show that there is not only one form of intelligence but a variety, according to H. Gardner's studies: linguistic, musical, spatial, logical-mathematical, interpersonal, naturalistic, bodily-kinesthetic. Is TV killing creativity and culture? The answer is not so easy: every medium does not limit itself to increasing or decreasing intelligence, but creates a new intelligence, a new way of seeing, feeling, representing space.

Carlo Freccero was born in Savona in 1947. He is a leading expert in communications and media. He was head of programming at Fininvest broadcasting, director of RAI-2 from 1996 to 2002, and is currently the director of RAI-4. In his long career he has seen all the subsequent stages of Italian TV: from commercial TV with con Canale 5, Rete 4, La Cinq and Italia 1, to public broadcasting services such as France 2, France 3 and RAI-2, to satellite TV with RAI-Sat, to digital TV. Freccero teaches TV Language and Communication at the universities of Roma Tre and Genova. He is a frequent contributor to specialized publications such as *Link*. In his latest book, *Televisione* (Bollati Boringhieri, 2013), he discusses the transformation of Italian TV from the mirror of the country's elites to mass television, and analyzes the deep impact of such changes on Italian society.

12

Saturday, August 31_12 noon_ sala Canale Lunense_admission €3.50

Nicla Vassallo

Woman is an invention

The abstract notion of "woman" is a mere, convenient invention. By the term "woman" would like to capture a feminine essence that we depict to our liking and into which try to force the excessive diversity at all costs. The notion that all women should be essentially

similar, should aspire to adapt and adjust to this invention, has only one goal: compelling human beings to think and act in pre-determined ways. Women still continue to be assigned with pre-established social and sexual roles based on the invention of femininity, and without respecting the creative identity of each single one. Women who do not adapt are not considered to be “real” women. Women who instead try to explore and experience their uniqueness are a richness which is far from being able to express itself.

Nicla Vassallo, the philosopher, obtained her specialization from King’s College London and is full professor of Theoretical Philosophy at the university of Genoa. Her research focuses on epistemology, metaphysics and gender studies. She has authored or co-authored over one hundred publications. These include: *Filosofia delle donne* (2007), *Teoria della conoscenza* (2008) published by Laterza; *Piccolo trattato di epistemologia* (Codice Edizioni, 2010); *Per sentito dire* (Feltrinelli, 2011); *Conversazioni* (illustrated by Francesca Biasetton, Mimesis, 2012). She sits on the boards and the scientific committees of leading scientific journals as well as associations and foundations. She contributes articles on culture and philosophy to *Il Sole-24 Ore* and *La Repubblica’s* Friday insert. She was awarded the *Viaggio a Siracusa* philosophy prize 2011. Her collection of poems *Orlando in ordine sparso* will be published by Mimesis next October.

13

Saturday, August 31_3p.m._Cinema Moderno_admission €7

Massimo Montanari

approfonditaMente

Speaking of food in times of crisis

What does it mean to talk about food in our times of crisis? Is this an escape from reality, a way of dealing with it, or just an excuse to think about it? An actual fact people have always talked a lot about food, though it is only in the last few decades that the topic has been gaining more and more media attention. In times of crisis the discussion on food becomes richer and more diverse: people talk about pleasure and hunger, cuisine and the economy, health and security, conviviality and the environment. People raise questions on issues such as food waste, the need for a better use of our food resources in our homes as well as on a planetary scale. People reflect on the role food has been playing in defining people’s identities in history. And they talk a lot about food because it has an amazing ability to express the complexity of our world in an apparently simple way (duration: approx. 120’).

Massimo Montanari (1949) is Professor of Medieval History and History of Food at Bologna University, and head of the European Masters Degree Program on the History and Culture of Food. Following are some of his many books: *L’alimentazione contadina nell’alto Medioevo* (Liguori Editore, 1979); *Atlante dell’alimentazione e della gastronomia* (with F. Sabban, UTET, 2004). For Editori Laterza he published: *Alimentazione e cultura nel Medioevo* (1988), *Convivio* (3 voll., 1989-1992), *La fame e l’abbondanza* (1993), *Il pentolino magico* (1995), *Storia dell’alimentazione* (with J.-L. Flandrin, 1997), *La cucina italiana* (with A. Capatti, 1999), *Il cibo come cultura* (2004), *Il formaggio con le pere* (2008), *Il riposo della polpetta e altre storie intorno al cibo* (2009), *L’identità italiana in cucina* (2010), *Gusti del Medioevo* (2012).

14

Saturday, August 31_3p.m._cinema Italia_admission €7

Chandra Livia Candiani

approfonditaMente

Apprentices of the moon in the meditation room

Meditation and poetry are “nocturnal ways” – clear-cut and essential although not easily deciphered by reason. They are like moonlight that shines in the dark, that illumines and veils. In the East, the moon represents the mind that reflects, is compassionate, does not

separate. The moon teaches the flow and holds the secret of appearances and disappearances. Poetry, too, is reflected light, mysterious gift that disappears in the new paragraph and reappears in the next verse. Meditation is the art of dwelling in everything – even in disappearance, even in nothingness; dwelling in nothingness like the new moon. Chandra Livia Candiani proposes a connection between poetry and meditation, a shared time to experiment together, to conquer the fear of the void and recognize the space in it. We are all apprentices, and being apprentices of the moon means not to fear darkness, to learn the art of wandering and of silent traces. The meditation room is portable, it is our body (duration: approx. 120’).

Chandra Livia Candiani was born and lives in Milan. She is a poet and has translated Buddhist texts from English. She has published two volumes of fairy tales, *Fiabe vegetali* (Aelia Laelia, 1984) and *Sogni del fiume* (La biblioteca di Vivarium, 2001). Her poetry is often dreamlike and visionary, because, as she says, “the ability to dream of reality has saved my life”. Her books include: *Io con vestito leggero* (Campanotto, 2005); *La nave di nebbia. Ninnenanne per il mondo* (2005), *La porta* (2006), all published by La biblioteca di Vivarium; *Bevendo il tè con i morti* (Vienneperre, 2007), that won her the Baghetta award. Some of her poems are included in the anthology *Nuovi poeti italiani 6* (Einaudi, 2012). She holds poetry workshops in primary schools, in hospices for AIDS patients, and for the homeless. She has been leading meditation and poetry groups for adults for many years.

15

Saturday, August 31_3:30p.m._ Chostro di San Francesco_admission €3.50

Emanuele Trevi

On the other side of things: The Initiation Journey

At first sight, the notion of initiation might seem an archaeological relic of mythologies and cosmologies that are forever lost for modern man. Yet a sense of inadequacy is common to all eras, as if the mere biological fact of being born were not enough to make us the protagonists of our life. This desire to fight our incompleteness fuels our aspirations to a “second birth” after a sort of symbolic death, to a radical and irreversible inner devolution. With the decline of traditional beliefs and the attendant certainties, it is no longer religion but fiction that inspires the adventure of an initiation journey. From the Romantic age on, writers have been playing the same role that used to be played by saints, prophets and mystics.

Emanuele Trevi (1964) is an Italian writer and literary critic. He has translated and edited French and Italian classics. He contributes articles to the news daily *il Corriere della Sera*. He has authored many books, including: *Istruzioni per l’uso del lupo* (Castelvecchi, 1994); *Musica distante. Meditazioni sulle virtù* (Mondadori, 1997); *I cani del nulla. Una storia vera* (Einaudi, 2003); *Invasioni controllate* (with Mario Trevi, Castelvecchi, 2007); *Senza verso. Un’estate a Roma* (2004), *L’onda del porto. Un sogno fatto in Asia* (2005) for Editori Laterza; *Letteratura e libertà* (with Raffaele La Capria, Fandango, 2009); *Il libro della gioia perpetua* (Rizzoli, 2010); *Qualcosa di scritto* (Ponte alle Grazie, 2012). For the series «i Libri del Festival della Mente» is about to be published *Il viaggio iniziatico* (Editori Laterza, August 2013).

16

Saturday, August 31_5p.m._Teatro degli Impavidi_admission €3.50

Adolfo Ceretti, Massimo Cirri

Old fears, new fears

For a variety of reasons investigated by philosophers, sociologists, political scientists and – last but not least – criminologists, the State has lost its central role, and the (real and symbolic) protection it used to offer are waning. In this time of crisis, the fear of the violence that the State’s power used to contain is reemerging in a virulent way. This alarm signal points to the urgent need of restoring the project of the modern State or finding a

new one that could protect even the weakest, most vulnerable members of society. On the other hand, there never was a human society where fear did not play a role, or was even deliberately instilled into people in order to build political consensus. A dialogue between a criminologist and a psychologist who share the view that examining old and new fears is a way to try and understand some of the ongoing changes.

Adolfo Ceretti is full professor of criminology at the University of Milano-Bicocca, assistant general secretary of the International Society for Social Prevention and Defence, and scientific coordinator of the Office of Criminal Mediation in Milan. His publications include: *Proprietà e sicurezza* (with R. Cornelli, Giappichelli, 2007); *Cosmologie violente. Percorsi di vite criminali* (with L. Natali, R. Cortina Editore, 2009); *Oltre la paura. Cinque riflessioni su criminalità, società e politica* (with R. Cornelli, Feltrinelli, 2013).

Massimo Cirri, a psychologist and a journalist, works in the mental division of the Italian National health service. He has been a TV author, he has created the *RadioIncontri* held at Riva del Garda, and since 1997 he has written texts and has presented *Caterpillar*, a Radio 2 show. He has written for theater with Lella Costa, and has been a contributor to *Diario*, *Linus*, *Smemoranda*, *Tango* and *Playboy*. His books include: *Dialogo sullo -Spr+eco* (with A. Segrè, Promo Music, 2010); *A colloquio* (2009) and *Il tempo senza lavoro* (2013), all published by Feltrinelli.

17

Saturday, August 31_5p.m._sala Canale Lunense_admission €3.50

Bernard-Henri Lévy

Between art, philosophy and science: the adventures of truth

What relation do art, philosophy and science stand in? Are they rivals or allies in the quest for the truth, or are they truths themselves? What is the artist's and the philosopher's ultimate horizon? How philosophy and science influence (or interfere with) art and conversely is still hard to tell, but the discussion has been going on for centuries. In connection with the exhibition on this issue that he has curated for the Fondation Maeght in Saint-Paul de Vence, Bernard-Henri Lévy examines the rivalries and the alliances between painting and philosophy referring to Plato's indictment of art—an imitation of reality that can in turn be imitated in the world of ideas. "A philosopher", Lévy wrote, "should draw on the example of art and painting. Art is no longer a mere cultural phenomenon, much less an ornamental one, it is no longer an ornament of truth: art lies at the foundation and at the end of everything". The Platonic approach is thus reversed and art regains its central role.

Bernard-Henri Lévy, the philosopher, writer and journalist, has studied at Paris' École Normale Supérieure under Jacques Derrida and Louis Althusser. He started his academic career in 1971, first in Strasbourg, then at the École Normale Supérieure. From 1971 to 1973 he was an advisor to the French President François Mitterrand. He has contributed to *Le Nouvel Observateur* and *Les Temps Modernes*, and in 1990 he founded the journal *La règle du jeu*. Between the late Seventies and the Eighties, in his writings he defended the intellectual's role in analyzing contemporary history and politics. His books include among others: *Elogio degli intellettuali* (1987), *Questioni di principio* (1987) published in Italian by Spirali; *Il diavolo in testa* (Mondadori, 1990); *Il secolo di Sartre* (il Saggiatore, 2004); *Chi ha ucciso Daniel Pearl?* (2003) and *American Vertigo* (2007) published by Rizzoli; *Nemici Pubblici* (with M. Houellebecq, Bompiani, 2009); *Les aventures de la vérité. Peinture et philosophie: un récit* (Maeght/Grasset, 2013).

18

Saturday, August 31_6:30p.m._piazza Matteotti_admission €3.50

Stefano Bartezzaghi, Massimo Recalcati

To inherit or to be creative? Art in the time of disoriented generations

Between psychoanalysis and ordinary language, Bartezzaghi and Recalcati outline in their dialogue the many interconnections of tradition and innovation, of the misunderstandings of creativity and the miracles of artistic creation. Tradition is nurtured and renewed from generation to generation: continuity takes turns with rupture, as symbolized by J. Pollock's gesture of using horizontal canvases. But today a desire of innovation at all costs—in society, in politics, in art, in thinking—seems to be burning past experiences that are still alive. Also, the fathers-children relation seems to have come to an end, and we tend to recognize the authority of only a few “grandfathers” or “hallowed masters”. Do we really have to reject the inheritance of our predecessors in order to become independent? Could we not make it genuinely “generative? And if so, how?

Stefano Bartezzaghi, is an expert of linguistic games, puzzles and their history. Since 2000 he writes a column (*Lessico e Nuvole*) in *la Repubblica*. His books include: *L'elmo di don Chisciotte. Contro la mitologia della creatività* (for the series «i Libri del Festival della Mente», Editori Laterza, 2009); *Come dire* (Mondadori, 2011); *L'orizzonte verticale* (2007), *Scrittori giocatori* (2010), *Dando buca a Godot* (2012) for Einaudi; *Il falò delle novità. La creatività ai tempi dei cellulari intelligenti* (Utet, 2013).

Massimo Recalcati is a Lacanian psychoanalyst and member of the Associazione italiana lacaniana (ALI). He teaches Psychopathology of Illnesses at Pavia. He founded Jonas - Centro di Clinica Psicoanalitica per i nuovi sintomi and since 2008 is the Director of IRPA - School for Specialisation in Psychotherapy. He contributes to *la Repubblica*. His major works include: *Cosa resta del padre?* (2011), *Ritratti del desiderio* (2012), *Jacques Lacan* (2012) per Raffaello Cortina Editore; *Il complesso di Telemaco* (Feltrinelli, 2013).

19

Saturday, August 31_7p.m._Chiostro di San Francesco_admission €3.50

Gabriella Caramore

Imperfect knowledge

Wonder and desire, feverish activity of the mind, hunger for experience, acceleration toward the unknown: such are the dynamics that open the child's mind to the world. But just because of that, and because it is daring, knowledge in children is always *imperfect*. It never reaches a stage of fulfillment and accomplishment, it proceeds by experiment and error, by folly and discovery, by inaccuracy and risk. Yet this is just the kind of *imperfect* knowledge that all great religious and philosophical traditions have identified as the only true one. From Greek thought, according to which real knowledge is not knowing, to the Bible, for which “the wisdom of the world is foolish”, to the Oriental tradition, where “the fullness of virtue is being like a child” (duration: approx. 120’).

Gabriella Caramore is an essayist and radio producer. For many years she has been the presenter of *Uomini e Profeti*, a weekly radio program on religious culture, broadcast on RAI's channel 3, which cyclically features systematic readings and Bible commentaries. Caramore, who has taught Religion and Communication at the University of Rome La Sapienza, is also the editor of a book series on spirituality published by Morcelliana press. She has edited the Italian versions of a number of great works: G. Lukács (*Diario 1910-11*, Adelphi 1983), V. Segalen (*Il doppio Rimbaud*, Archinto 1990), Y. Bonnefoy (*L'impossibile e la libertà*, Marietti, 1988; *Entroterra*, Donzelli, 2004; *Rimbaud*, Donzelli, 2010), S. Kierkegaard (*Memorie di un seduttore*, Rizzoli, 2009), G. Zagrebelsky (*Giuda. Il tradimento fedele*, Einaudi, 2011). Her own books include: *La fatica della luce* (2008), *Nessuno ha mai visto Dio* (2012), *Come un bambino* (2013), all three published by Morcelliana; also, *Il sogno è potenza di realtà* (Aliberti 2010) and *Le domande dell'uomo* (with M. Ciampa, La Scuola 2013).

20

Saturday, August 31_7:30p.m._spalti Fortezza Firmafede_admission €3.50

Gianvito Martino

What will change our future. The brain's defenses

In our bodies, the brain is the organ that first perceives danger and instructs other organs to recognize it and keep it at bay. The danger may be physical or chemical, but also social. And among social threats, the dominant one – in an interplay of genetics and epigenetics – is unquestionably stress. The living organisms' inherent vulnerability to environmental pressure and change has equipped them during evolution with a sophisticated defensive device: the immune system, under the direction of the brain. The brain defends itself and others not only by means of cells and organs, but also by pleasant or unpleasant experiences that accumulate over time in our tissues like scars so that we may remember them to repeat them or to avoid them as the case may be.

Gianvito Martino graduated in Medicine and specialised in Neurology. He directed the Neuroimmunology Unit and since 2008 has been managing the Neuroscience Department at the Istituto Scientifico Universitario San Raffaele in Milan, where he teaches Biology. He is President and Founder of the Italian Association of Neuroimmunology and is Scientific Coordinator at the European School of Neuroimmunology. He is a member of national and international scientific societies and has been recognised with various awards, including the *Rita Levi-Montalcini Prize*. President of the SINAPSI Cultural Association, he was also one of the founders of BergamoScienza. His research into brain stem cells represents concrete hope for the development of new, more effective therapies for serious neurological illness so far incurable. He has written scientific papers for international journals, and has published: *La medicina che rigenera* (2009), *Identità e mutamento* (2010) for Editrice San Raffaele; *Il cervello gioca in difesa* (Mondadori Education, August 2013).

21

Saturday, August 31_9:00p.m._piazza Matteotti_admission €3.50

Ivo Diamanti

The future? It is past

Nowadays we are all young until age 60 and over, so who are young people? Did they disappear together with their future? Did they escape, and where? Or perhaps they no longer exist? The best or luckiest of them tend to leave the country, and those who are left behind can no longer see the future as it is hostage to an eternal past-present, or it is compensated for by adults and by the Italian family. The future has dissolved to the point that there is no more social conflict, no striving for something new, but only promises, and the dream that everything can happen now, instantly, as if time no longer existed. If we are all young then no-one is really young. There is no future but an eternal past. The future is yesterday. A portrait of a country and a people crushed by a time which has come (or that we have brought) to a standstill.

Ivo Diamanti teaches Political Science and Communication at the University of Urbino, where he founded and directs the Laboratory of Political and Social Studies (LaPolis). He also teaches Régimes Politiques Comparés at the Masters course in Etudes Politiques at the Paris II Panthéon-Assas University. He undertakes periodic investigations into Italian society and is a contributor to the newspaper *la Repubblica*. He is a member of the scientific/editorial advisory boards of many journals. His published works include *Mappe dell'Italia politica. Bianco, rosso, verde, azzurro... e tricolore* (2009), *Gramsci, Manzoni e mia suocera. Quando gli esperti sbagliano le previsioni politiche* (2012) for il Mulino; *Tempi strani. Un nuovo sillabario* (Feltrinelli, 2012); *Un salto nel voto. Ritratto politico dell'Italia di oggi* (with F. Bordignon and L. Ceccarini, Editori Laterza, 2013).

22

Saturday, August 31_9:30p.m._piazza d'armi, Fortezza Firmafede_admission €7

Peppe and Toni Servillo with the Solis String Quartet

Sing me a poem

A concert, a recital, a celebration of music, poetry and songs dedicated to Naples, to the eternal magic of its living tradition, to the importance of an encounter between different eras. On this special occasion, Toni and Peppe Servillo, who both took part in this Festival's past editions, make their joint comeback on the stage. Together with the Solis String Quartet, they will perform poems and songs in a tribute to Naples' great theatrical and literary culture. Through the works of classical and contemporary authors they will introduce the audience to Naples' inexhaustible poetic heritage. A special event on the Festival's 10th anniversary.

Toni Servillo is a theatre actor and director of plays and operas. He has starred in many movies since 1991, under the direction of Mario Martone, Antonio Capuano, Paolo Sorrentino, Andrea Molaioli, Matteo Garrone, and has won many prizes in Italy and abroad. He published *Interpretazione e creatività* with Gianfranco Capitta («i Libri del Festival della Mente», Editori Laterza, 2008).

Peppe Servillo, singer, actor, author of soundtracks and songs, is part of the Avion Travel band since 1980, and won Festival di Sanremo with them in 2000. They recorded numerous songs throughout the years.

Solis String Quartet, a string quartet composed by Vincenzo Di Donna (violin), Luigi De Maio (violin), Gerardo Morrone (viola), Antonio Di Francia (cello and guitar), that mixes jazz, pop and contemporary music working with well-known national and international artists.

23

Saturday, August 31_11:15p.m._piazza Matteotti_admission €3.50

Alessandro Barbero

Incredible Middle Ages: The *ius primae noctis*

The ancient practice of *ius primae noctis* (*droit du seigneur*, literally "the right of the first night") has proved very useful to novelists and screenplay writers lacking ideas and has played an important role in some popular novels set in the Middle Ages – from K. Follett to I. Falcones – and in such blockbuster movies as *Braveheart*. Nobody seems to find it absurd that in a deeply Christian society, and at a time when the Church was launching a massive attempt at controlling people's behaviour and family life, Medieval lords and masters were entitled to the virginity of young brides without it being perceived as violence. But did our ancestors really accept such humiliating abuse? And if so, then why do countless documents from the period (lawyer's memoranda, trial minutes and proceedings as well as novels) describe in full detail the peasants' claims against their lords, but never discuss the *ius primae noctis*?

Alessandro Barbero has obtained a B.A. in Humanities, then a Masters Degree from the Scuola Normale Superiore at Pisa. He is Professor of Medieval History at the University of East Piedmont at Vercelli. He contributes to *La Stampa* and to RAI's TV show *Superquark*. Barbero has written novels and a number of essays in medieval history. In 1995 he published his first historical novel, *Bella vita e guerre altrui di Mr. Pyle gentiluomo* (Mondadori, 1995) that won him the *Premio Strega* in 1996. Among his publications are: *Storia del Piemonte* (Einaudi, 2008), *9 agosto 378. Il giorno dei barbari* (2005), *La battaglia. Storia di Waterloo* (2007), *Barbari. Immigrati, profughi, deportati nell'impero romano* (2006), *Benedette guerre. Crociate e jihad* («i Libri del Festival della Mente», 2009), *Lepanto. La battaglia dei tre imperi* (2010), *I prigionieri dei Savoia. La vera storia della congiura di Fenestrelle* (2012) all published by Editori Laterza; *Gli occhi di Venezia* (Mondadori, 2011); *Il divano di Istanbul* (Sellerio, 2011); *Dietro le quinte della Storia. La vita quotidiana attraverso il tempo* (with P. Angela, Rizzoli, 2012). For the series «i Libri del

Festival della Mente» is about to be published: *Donne, madonne, mercanti e cavalieri. Sei storie medievali* (Editori Laterza, August 2013).

24

Sunday, September 1_10a.m._sala delle Capriate, Fortezza Firmafede_admission €3.50

Luca Barcellona

Calligraphy: creativity in writing

The term “calligraphy” evokes in every one of us a different image or recollection connected with the idea of “writing beautifully”. People often think it is an art of the past, an obsolete skill now that we are surrounded by digital devices that replace pens whenever we need to take notes or communicate in writing. Instead, the calligrapher’s art still exists. Though few have made it into a profession, writing is commonly used in graphic arts and in advertising in order to lend a personal, artistic character to logos, pictures or headings and to replace typographical fonts which appear more reproducible and cold. Luca Barcellona discusses the challenge of keeping calligraphy alive and takes us on a journey through picture of his work to show how writing can be an art form.

Luca Barcellona is a trained graphic artist and calligrapher. He currently teaches at the Italian Association of Calligraphers. His research focuses on lettering from typography to movable type printing, from classical to expressive and experimental calligraphy, to performances on large surfaces. Letters are a chief component of his creations, which bring together the manual skills of this ancient art and the knowledge of the languages, writing styles and tools of the digital era. Barcellona gives workshops and lectures all over the world: his lettering is in hot demand and his work has been exhibited in a number of galleries and museums of the world: Zurich, Milan, Melbourne, Sydney, The Hague, Prague. He created the calligraphy for the opening credits in the film *Io sono l'amore* by Luca Guadagnino (2009), mentioned by the New York Times as among the best in 2011. He recently published his first book, *Take your pleasure seriously* (Lazy Dog Press, 2012).

25

Sunday, September 1_10a.m._cinema Moderno_admission €7

Stefano Cappa, Ferdinando Scianna

approfonditaMente

Memory and photography

Memory is not photography: rather, it is an active process containing both the information coming from the outside world and the outcome of the brain’s activity based on preexisting knowledge and on expectation. All of this makes it possible to build a memory, which is never a snapshot of a passive reproduction of the outside world. An experiment based on telling several people the same, complex story has shown that when subjects retell it they change it and integrate it with new elements. Actually, the experience of a great photographer shows that not even a photo is a photo: it does not remain still, rather, it changes on the basis of each person’s story. We can never go back to the instant the snapshot was taken: we can reconstruct and reinterpret the image by adding all the elements connected with the moment we look at it (duration: approx. 120’).

Stefano F. Cappa teaches Cognitive Neuroscience at Milan's Università Vita-Salute S. Raffaele. He manages the Neurorehabilitation Unit and is *Honorary Senior Research Associate* at the University College London. His research focuses on the neurological bases of language, of memory, and of social behavior. He has published over 300 scientific papers in the world's leading neurology and neuropsychology journals. His books include *Cognitive Neurology* (Oxford University Press, 2008).

Ferdinando Scianna world-famous photographer, started working for Magnum Photo Agency in 1982. He’s done reportage, portraits, fashion and advertising photographs, but is also a critic and a journalist. His books include: *Feste religiose in Sicilia* (Leonardo Da

Vinci, 1965), that is the first of a series with Leonardo Sciascia; *Baaria Bagheria* (with G. Tornatore, 2009), *Ombre* (con M. Paladino, 2012), *Ti mangio con gli occhi* (2013) for Contrasto DUE.

26

Sunday, September 1_10:30a.m._sala Canale Lunense_admission €3.50

Silvio Garattini

Brain aging: a 3rd millennium epidemic

We are aging. All of us. More and more. The reasons are that thanks to scientific research our life expectancy is increasingly significantly, and that there are more and more elderly people and fewer and fewer young. But how do we age? What happens to our minds? What are the aging-associated diseases? And above all, why are we not preparing for this sea change? Society, the media, perhaps all of us are overlooking the issue of brain aging, which instead will be the true scourge of the 3rd millennium. The only answer lies in scientific research, in a careful preparation of society and its health system, and above all in the necessary prevention. This is the only way that we and our brains can age well.

Silvio Garattini is the director of the Mario Negri Institute of Pharmacological Research, which he founded in 1963. The institute has produced over 13,000 scientific papers in oncology, chemotherapy and immunology of cancer, pharmacology and neuropsychopharmacology. Garattini has authored hundreds of papers and studies on pharmacology. He has founded the European Organization for Research on Treatment of Cancer. He holds positions of prestige in Europe's leading scientific bodies: he is a member of the board of Italy's Higher Institute of Health, president of the European Society of Biochemical Pharmacology, vice-president of Italy's Higher Health Council, president of the Research and Development Committee of Italy's Drug Administration. He is also a member of the Higher Health Council and of Italy's National Bioethics Committee. His books include: *Fa bene o fa male? Salute, ricerca e farmaci: tutto quello che bisogna sapere* (Sperling & Kupfer, 2013).

27

Sunday, September 1_11:30a.m._teatro degli Impavidi_admission €3.50

Ulrich Beck

Why Europe?

Why Europe, and not just Italy, Germany, France, Poland, Great Britain, Sweden, Latvia and so on? We are accustomed to conceiving everything in national terms – society, the State, public opinion, sovereignty and even Europe. But in order to save ourselves, we should not understand nor shape Europe in this way. Today, European citizens could be stimulated by the idea of a cosmopolitan Europe. This could be the vision of Europe that cures Europeans of their fear of losing their identity. It should be founded upon a willingness and an ability to share in other people's perspectives. The safer Europeans feel, the more they feel the dignity of their respective nations recognized, the less inclined they will be to withdrawing into the respective States, and the more willing to defend European values in the world. It is in this cosmopolitan Europe, where people have both roots and wings, that Ulrich Beck would like to live.

Ulrich Beck teaches sociology at Munich's Ludwig-Maximilians-Universität, the London School of Economics and Harvard University. By his 1992 book *Risk Society: Towards a New Modernity* he has emerged as one of Europe's leading thinkers. His research focuses on the sociology of risk, the transformation of work, social inequalities, cosmopolitanism. Beck is a frequent contributor to *la Repubblica*. Several of his many books are published in Italian, including: *Il normale caos dell'amore* (with E. Beck-Gernsheim, 2008 Bollati Boringhieri); *La società cosmopolita. Prospettive dell'epoca postnazionale* (2003), *Costruire la propria vita* (2008), *La crisi dell'Europa* (2012), all three published by il Mulino;

Il Dio personale. La nascita della religiosità secolare (2009), *Potere e contropotere nell'età globale* (2010), *Disuguaglianza senza confini* (2011), *L'amore a distanza. Il caos globale degli affetti* (with E. Beck-Gernsheim, 2012), *Europa tedesca. La nuova geografia del potere* (2013), all four published by Laterza.

28

Sunday, September 1_12 noon_piazza Matteotti_admission €3.50

Lella Costa

What we talk about when we talk about irony

"Irony is a declaration of dignity. It is the assertion of the human being's superiority to what happens to him". On the basis of this quote from Romain Gary, actress Lella Costa explains how irony is an incessant attempt at achieving freedom of thinking, intellectual honesty, and the antidote to all forms of absolutism and fundamentalism. Irony is a way of interpreting the world, consisting in the ability to change one's perspective and point of view. It is being stoic in an unassuming way, being inconspicuously intelligent. It is nurturing doubt and being wary of all asserted truths. Irony is a daily exercise of survival and it is indispensable to live one's life. It is an absolute, non negotiable "identity declaration", and for this reason it is needed today more than ever.

Lella Costa has worked in theatre, cinema, radio and television. She made her debut in 1987 with *Adlib*, which was followed by *Un'altra storia* (1998), *Precise Parole* (2000) and *Traviata* (2002) directed by Gabriele Vacis; *Femminile e singolare. Vedi alla voce poetessa* (2010); *Alice, una meraviglia di Paese* (2005), *Amleto* (2007), *Ragazze, nelle lande scoperchiate del fuori* (2009), *Arie* (2011) e *Casomai senza un saluto* (2013) directed by Giorgio Gallione. The texts of her theatre plays are included in *La daga nel loden* (1992), *Che faccia fare* (1998), *In tournée* (2002) and *Amleto, Alice e la Traviata* (2008), published by Feltrinelli. She works for tv, cinema and radio, and has authored *La sindrome di Gertrude. Quasi un'autobiografia* (with A. Càsoli, Rizzoli, 2009); *Come una specie di sorriso* (Piemme, 2012).

29

Sunday, September 1_2:45p.m._Cinema Italia_admission €7

Tim Parks

approfonditaMente

In conversation with literary creativity

"I loved the new Franzen book, it's great!" "I was so unimpressed I could not finish it". Why do people, even the most knowledgeable, disagree about literary works? Why can we be fascinated by a poorly written novel and remain indifferent to great fiction? Can we really say it is all a matter of taste? Tim Parks tries to answer these and other questions considering the role of creativity in a writer's life. For the novel is not an aesthetical object disconnected from its maker. Rather, it is part of a life strategy, it conceals a dilemma, a controversy, and as such intertwines with its readers' lives in ways and with effects that vary according to personal circumstances. Quoting some great authors of European fiction, Parks proposes a new, intriguing way of thinking about the relation between works of literature, our lives and those of their authors (duration: approx. 120').

Tim Parks was born in Manchester in 1954 but has been living in Italy for over thirty years. A novelist and a professor of Literary Translation at IULM University in Milan, Parks is a regular contributor to *The New York Review of Books* and *Il Sole-24 ore*. He translated into English the works of Moravia, Tabucchi, Calvino, Calasso, Machiavelli and Leopardi. He has written a number of essays on aspects of Italian life: *Italiani* (1995), *Un'educazione italiana* (2003), both published by Bompiani; *Questa pazza fede. L'Italia raccontata attraverso il calcio* (Einaudi, 2002). His literary works include: *Lingue di fuoco* (1995), *Fuga nella luce* (1998), *Adulterio e altri diversivi* (2000), *Destino* (2001), *La doppia vita del giudice Savage* (2005), all published by Adelphi; *Insegnaci la quiete* (2010) is an essay on

the mind-body relation; also, *Sogni di fiumi e di mari* (2011) published by Mondadori. His latest book translated into Italian is the novel *Il sesso è vietato* (Bompiani, 2013).

30

Sunday, September 1_3p.m._cinema Moderno_admission €7

Giovanni Agosti, Jacopo Stoppa

approfonditaMente

The love of art

In this time of crisis, what are the rules of cultural production in the broad world of museums and exhibitions in Italy? Giovanni Agosti and Jacopo Stoppa raise a few issues on certain phenomena that endure in spite of the shortage of resources: fake Leonardos and Caravaggios, Great Works published by subsidized art presses, location-invitations, timeless Impressionists on tour, replicas of great 20th-century masters...all the way to the bottom of the barrel. *The Love of Art* was the title of a 1969 book by Pierre Bordieu and Alain Darbel, which was translated into Italian in 1972. Few other authors have since been as radical in investigating the rules of cultural production and dissemination (duration: approx. 120').

Giovanni Agosti was born in Milan in 1961; he started teaching History of Modern Art at Milan State University in 2000. His studies focus mainly on the classical tradition in Italian figurative art, the relationship between artists and writers and the Renaissance in Northern Italy. His publications include: *Su Mantegna I. La storia dell'arte libera la testa* (2005) and *Le rovine di Milano* (2011) for Feltrinelli, and curated exhibitions such as *Mantegna* (Parigi, Musée du Louvre, 2008) and *Bramantino a Milano* (Milano, Castello Sforzesco, 2012).

Jacopo Stoppa was born in Milan in 1969 and received his training in Art History there. He has written a study of Morazzone (Five Continents Editions, 2003), one of the most famous painters in Lombardy at the time of Federico Borromeo. Stoppa is a researcher with the university of Milan. He has curated a number of exhibitions, including *Il Rinascimento nelle terre ticinesi e Bramantino a Milano*, whose catalogues are published by Officina Libraria.

31

Sunday, September 1_3:30p.m._Chiostro di San Francesco_admission €3.50

Laura Boella

Empathy, sympathy and compassion: resources for a threatened world?

Human beings are incapable of remaining indifferent to other people's suffering and to share experiences, but they also have an ability to humiliate and de-humanize others. Empathy, this deep human feeling, is closely intertwined with the conflicts of contemporary life. This is why the study of empathy is no longer confined to philosophy departments or to neuroscience labs and is taking on a decisive role in ethics and politics. Certain crucial aspects of the ongoing crisis – the deterioration of our environment, the triumph of greed and corruption in finance and politics, the erosion of social bonds – can only be overcome by recognizing and caring for others, and by solidarity. We are witnessing the lack of an education to empathy within the household and in school, not to mention the contempt of empathy in the spheres of the economy and politics.

Laura Boella is a Professor of Moral Philosophy at the Università Statale of Milan. She has studied the major 20th-century female thinkers and is an expert on Hannah Arendt, Simone Weil, Maria Zambrano and Edith Stein. She has focussed on interpersonal relationships and on the feelings of sympathy, empathy, compassion. Among her most recent books are: *Sentire l'altro. Conoscere e praticare l'empatia* (2006), *Neuroetica. La morale prima della morale* (2008), *Il coraggio dell'etica. Per una nuova immaginazione morale* (2012) for Raffaello Cortina Editore; *Le imperdonabili. Milena Jesenská, Ety Hillesum, Marina Cvetaeva, Ingeborg Bachmann, Cristina Campo* (Mimesis, 2013).

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Sunday, September 1_5p.m._ sala Canale Lunense_admission €3.50

Antonio Marras, Francesca Alfano Miglietti

Nulla dies sine linea-Not a day without a line

“Not a day without picking up my pencil and drawing a line... my imagination was always chaotically crowded”. Antonio Marras draws, picks up looks and fragments for his works to be: a way to draw maps, to mark territories, to organize voices and silences. To him, fashion is a connection to other languages, a new alphabet to communicate with them. This conversation is a journey into metamorphoses, and the idea of journey plays an all-important role in outlining the confines and the forms of the contemporary, where the frenzy of change marks identities. A dialogue in pictures between Marras and FAM, starting from the encounter as poetic and political strategy, as constant flow, as movement overcoming barriers, as escape from control strategies, as an interstitial space.

Antonio Marras, the fashion designer, lives and works in Alghero, Sardinia. He designed his first *prêt-à-porter* collection in 1999. He makes frequent forays into art, fiction and poetry: he has participated in exhibitions with artists Maria Lai, Claudia Losi and Carol Rama; he contributed to *Archivio provvisorio* for the Venice Biennale; he created *La cadia de ma xia* for Poets' September in Seneghe, Sardinia and then exhibited it at Rome's Music Auditorium. He received an honorary degree in Visual Arts from the Brera Fine Arts Academy in Milan last June.

Francesca Alfano Miglietti (FAM), the art theorist and critic, teaches Theory and Methodology of the Contemporary at the Brera Fine Arts Academy in Milan. Her research focuses on the interconnections and interferences of different languages: cinema, photography, philosophy, literature, fashion, theater, all powerfully merging into her theory of art. Her many essays include: *Identità mutanti. Dalla piega alla piaga. Esseri delle contaminazioni contemporanee* (Bruno Mondadori, 1997).

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Sunday, September 1_5:30p.m._sala delle Capriate, Fortezza Firmafede_admission €3.50

Umberto Curi

About beauty

Simone Weil once wrote that “whenever we reflect on beauty we come up against a wall. Whatever was written about it is lamentably and evidently inadequate”. Few other notions are as variable and subjective as the notion of beauty: what seems beautiful to us may seem ugly or unimpressive to someone else. That is what happens when we comment on a movie or a contemporary work of art. At the same time there are a few things – a child's gaze, the color of a sunset – whose inherent beauty no-one would ever question. To some people, beauty is connected to the individual taste; to others, beauty must fulfill certain criteria that can be objectively established. In an attempt to solve this conflict, Umberto Curi examines the ways in which beauty was conceived at the origins of the West's cultural tradition.

Umberto Curi is Emeritus Professor of History of Philosophy at the university of Padua and teaches at the Vita-Salute San Raffaele University in Milan. He was *visiting professor* at the universities of Los Angeles and Boston, and he held lectures at many world universities Barcelona, Berlin, Buenos Aires, Lima, Madrid, Oslo, Rio de Janeiro, Sao Paulo, Vancouver, Vienna. He contributes to the book supplement of *Corriere della Sera*. His books include: *Miti d'amore. Filosofia dell'eros* (Bompiani, 2009); *Polemos. Filosofia come guerra* (2000), *La forza dello sguardo* (2004), *Meglio non essere nati. La condizione umana tra Eschilo e Nietzsche* (2008, Premio Capalbio 2009 and *Praemium Classicum Clavarense* 2010), *Imparare a morire* (2011), all published by Bollati Boringhieri; *Straniero*

(2010, *Premio Frascati*), *Passione* (2013) published by Raffaello Cortina Editore. His next book, *L'apparire del bello*, will be published this year by Bollati Boringhieri.

34

Sunday, September 1_7p.m._piazza Matteotti_admission €3.50

Enzo Bianchi, Massimo Cacciari

The creativity of love

Br. Enzo Bianchi addresses the *Song of Songs*, a literary gem describing the relationship of two lovers, symbolizing all couples who repeat the miracle of love. Theirs can indeed become a genuine exercise in freedom and creativity as they open up to every Other all the way up to “the” Other who is God. “For love is as strong as death”: such is the epilogue of the Biblical text, alluding to the dilemma of the encounter/clash between Love and Death. Love is “a divine flame”, a source of life and creativity. Yet for the Massimo Cacciari the connection between creativity and love is not always so straightforward: how to find in passion the food for the mind’s creativity? Is the possible connection that which is alluded to by the term *philo-sophia*, originally used to designate science or knowledge? And can one speak of such *philia* only in connection with the mind? A dialogue between a theologian and a philosopher on the creativity of love.

Enzo Bianchi is the prior of the Bose monastic community. He has received an honorary degree in Church History from the university of Turin, and up until 2010 he has taught Biblical Theology at the Milan’s Vita-Salute San Raffaele University. He regularly contributes to *La Stampa*, *la Repubblica*, *Avvenire* and *Jesus*. He was the founder of the Qiqajon press. He was part of the delegation sent by Pope John Paul II to Ha Moscow to bring Patriarch Alexis II the icon of the Mother of God of Kazan. In 2008 he took part in the Synod of Bishops on ‘The Word of God’ as expert designated by Pope Benedict XVI. Bianchi is a member of the International Academy of Religious Sciences of Brussels and of the International Council of Christians and Jews of London. He has authored many text combining Christian spirituality and humanization paths: *I comandamenti. Ama il prossimo tuo* (with Massimo Cacciari, il Mulino, 2011); *Credere oggi* (with Laura Boella, il Margine, 2012); *Fede e fiducia* (2013) and *La sapienza del cuore. Omaggio a Enzo Bianchi* (2013) for Einaudi.

Massimo Cacciari is Emeritus Professor of Philosophy at the Vita-Salute San Raffaele university of Milan. He contributes to the Italian Institute of Philosophical Studies in Naples and the Collège de Philosophie in Paris. His books include: *I comandamenti. Io sono il Signore Dio tuo* (with P. Coda, il Mulino, 2010); *Doppio ritratto* (2012), *Il potere che frena* (2013), both published by Adelphi. He has co-authored with Br. Bianchi *I comandamenti. Ama il prossimo tuo* (Il Mulino, 2011).

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Sunday, September 1_7:30p.m._spalti Fortezza Firmafede_admission €3.50

Edoardo Boncinelli

What will change our future. The secret brain

Recently it was shown that there is a sort of “brain in the brain”, that is, an area in the brain that gets very busy when the brain itself is not doing anything in particular. The area includes parts of the prefrontal cortex, which is activated when we think and imagine, and of the posterior parietal cortex. All of this area of the brain does has no name, but we could call it the default circuit, because it is activated by default. It is more active when the brain does not do anything and calms won when it is doing something specific. So what is the purpose of this vast area of the brain? According to one particularly interesting hypothesis, it “thinks of the future”, that is makes plans for what will be, or better still, what can be in the future. According to another hypothesis its activity is connected with consciousness, that is, the awareness we are there, even in the absence of any specific content of the brain.

Edoardo Boncinelli trained as a physicist and head of prestigious research institutes, he is committed to studying and teaching genetics and molecular biology. He contributes to *Corriere della Sera* and to *Le Scienze*. His writings include: *Prima lezione di biologia* (Editori Laterza, 2007); *I nostri geni* (Einaudi, 2008); *L'etica della vita* (2008), *Perché non possiamo non dirci darwinisti* (2009), *Lo scimmione intelligente* (con G. Giorello, 2009), *Lettera a un bambino che vivrà 100 anni* (2010), *La scienza non ha bisogno di Dio* (2012), *Quel che resta dell'anima* (2012) all for Rizzoli; *Mi ritorno in mente* (Longanesi, 2010); *Come nascono le idee* (2008) and *La vita della nostra mente* (2011), for the series «i Libri del Festival della Mente» published by Editori Laterza; *Vita* (Bollati Boringhieri, 2013).

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Sunday, September 1_9p.m._Teatro degli Impavidi_admission €7

Virgilio Sieni

Before other people's eyes

The choreographer and dancer Virgilio Sieni has designed this performance to invite the audience to reflect on the Resistance. The dancer meets some former freedom fighters a few minutes before going on stage, and together they conduct a dance structured as a “game of touch”. The dance is meant as a recollection of their life experiences in the painful struggle for freedom, as well as to the beauty and dignity of bodily gestures. With Naomi Berrill (cello). A production of Compagnia Virgilio Sieni, Théâtre du Merlan scène nationale à Marseille.

Virgilio Sieni is an Italian dancer and choreographer. After studying ballet and contemporary dance in Amsterdam, New York e Tokyo, in 1983 he started his own dance company, Parco Butterfly, renamed Compagnia Virgilio Sieni 1992. The company has gained international renown as one of Europe's best. It cooperates with Europe's leading theaters and festivals, and in addition to designing dance performances it conducts a program of research, study and dissemination of contemporary choreography. Sieni has authored choreographies for Italy's best theaters, including *La natura delle cose* (2008), and *Tristes Tropiques* (2010), inspired by Claude Lévi-Strauss. Since 2003, Sieni has headed CANGO-Cantieri Goldonetta, a space in Florence for body practices and for research on the languages of contemporary art. In 2007, he founded the Academy of gesture art. He is Director of the Biennale di Venezia Dancing Sector for the years 2013, 2014, 2015.

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Sunday, September 1_9:15p.m._piazza d'armi, Fortezza Firmafede_admission €7

Alessandro Bergonzoni

Stop the geniucide!

To inspire: to inhale, exhale, expiate, expire, then aspire to re-inspiring and being re-inspired. After which, by way of one's imagination and creation, one becomes sudden heat, fervor, prophecy: the great extroversion that makes us something else, something different, an energy that devastates the occult proportion all the way to becoming, not only doing, all the way to conscious and unconscious art, to transcendence which explodes thanks to genius and makes it impossible to remain short, or small, or modest, or unborn. The suddenness bursts out, speaks, shake, sculpts; awareness of being blood and vein at the same time, inclination to propulsion, thinking, writing and speaking in a chain, but one that does not bind, at most it joins—does not constrain, but rather broadens. Comedian Alessandro Bergonzoni's comeback to the Festival della Mente after ten years—a hilarious dialogue with the audience on creativity.

Alessandro Bergonzoni is an author and actor. Among the things he has written for the stage: *Madornale 33*, *Anghingù*, *La cucina nel frattempo*, *Le balene restino sedute*, *Non è morto né flic né floc*. He contributes to *il Venerdì di Repubblica*. His books include: *Le balene restino sedute* (Mondadori, 1989); *È già mercoledì e io no* (Mondadori, 1994); *Il*

grande Fermo e i suoi piccoli Andirivieni (Garzanti, 1996); *Opplero. Storia di un salto* (Garzanti, 2003); *Non ardo dal desiderio di diventare uomo finché posso essere anche donna bambino animale o cosa* (Bompiani, 2005); *Bastasse grondare* (Scheiwiller, 2009); is about to be published *L'amorte*, his first poetry book (Garzanti, September 2013)

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Sunday, September 1_11:15p.m._piazza Matteotti_admission €3.50

Alessandro Barbero

Incredible Middle Ages: The flat Earth

Before he obtained his three caravels from Queen Isabel of Spain, Christopher Columbus had to persuade the wits in Salamanca that the Earth was round. Many thought he was insane, and that after reaching the confines of the world he would fall into the void as the Earth was flat. This story is universally known and it has been depicted in countless works of art in the past two centuries, ranging from the *pompier* paintings to Altan's cartoons. But why can't we find any traces of it in the art before the 19th century? And if people in the Middle Ages believed the Earth was flat, then why did all Medieval kings and emperors depicted in the period's miniatures, frescoes and statues hold a globe in one of their hands to symbolize their rule of the world?

Alessandro Barbero has obtained a B.A. in Humanities, then a Masters Degree from the Scuola Normale Superiore at Pisa. He is Professor of Medieval History at the University of East Piedmont at Vercelli. He contributes to *La Stampa* and to RAI's TV show *Superquark*. Barbero has written novels and a number of essays in medieval history. In 1995 he published his first historical novel, *Bella vita e guerre altrui di Mr. Pyle gentiluomo* (Mondadori, 1995) that won him the *Premio Strega* in 1996. Among his publications are: *Storia del Piemonte* (Einaudi, 2008), *9 agosto 378. Il giorno dei barbari* (2005), *La battaglia. Storia di Waterloo* (2007), *Barbari. Immigrati, profughi, deportati nell'impero romano* (2006), *Benedette guerre. Crociate e jihad* («i Libri del Festival della Mente», 2009), *Lepanto. La battaglia dei tre imperi* (2010), *I prigionieri dei Savoia. La vera storia della congiura di Fenestrelle* (2012) all published by Editori Laterza; *Gli occhi di Venezia* (Mondadori, 2011); *Il divano di Istanbul* (Sellerio, 2011); *Dietro le quinte della Storia. La vita quotidiana attraverso il tempo* (with P. Angela, Rizzoli, 2012). For the series «i Libri del Festival della Mente» is about to be published: *Donne, madonne, mercanti e cavalieri. Sei storie medievali* (Editori Laterza, August 2013).